

This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### Usage guidelines

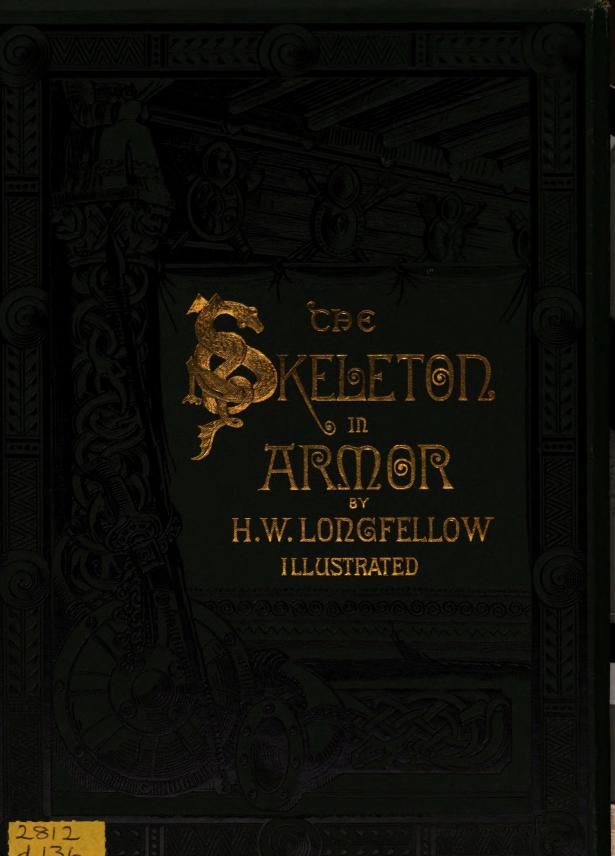
Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + Refrain from automated querying Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

#### **About Google Book Search**

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at http://books.google.com/









2812 d. 136

DXA

525-

15 ED. OF SEPARATE PUBLICATION

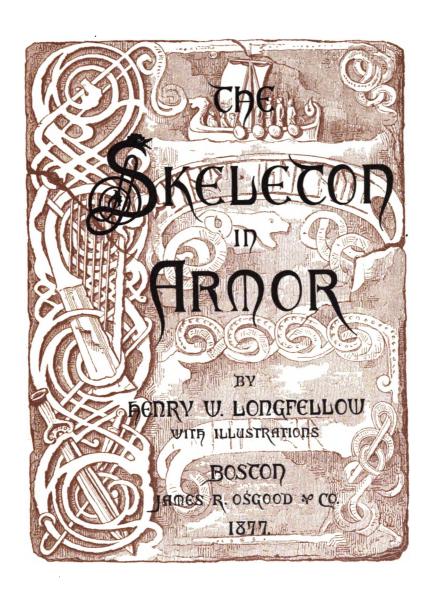
PUBLISHERS BECORDS SHOW

RUCO CO & WERE THE IN THE

BAL 12550

The Skeleton in Armor.

KELECOD W POURLEPPOR with it lustremens BOSCOD t, osqoed a co 1877.





Copyright, 1876.
By HENRY W. LONGFELLOW.





# List of Illustrations.

### THE ENGRAVINGS ARE BY A. V. S. ANTHONY,

Under whose superintendence the book is prepared.

ILLUMINATED TITLE-PAGE	•			•	Artist. L. S. Ipsen.
THE ROUND TOWER .	•	•	•		E. A. ABBEY.
"I was a Viking old!".		•	•	•	MARY A. HALLOCK.
"By the wild Baltic's strand, I, with my childish hand, Tamed the gerfalcon"	•		•		do.
"Oft to bis frozen lair Tracked I the grisly bear"	•				do.
"Many the souls that sped, Many the hearts that hled, By our stern orders"	•		•	•	do.
"Many a wassail-bout Wore the long Winter out"	•	•	•		do.

"Once as I told in glee Tales of the stormy sea, Soft eyes did gaze on me"		•		Mary A. Hallock.
" I wooed the blue-eyed maid,				
And in the forest's shade Our vows were plighted".		•		do.
"Loud sang the minstrels all, Chanting his glory".			•	do.
"While the brown ale he quaffed, Loud then the champion laughed"		•		do.
"Should not the dove so white Follow the sea-mew's flight?"		•	•	do.
"On the white sea-strand, Waving his armed hand, Saw we old Hildebrand, With twenty horsemen".		•	•	do.
"So that our foe we saw  Laugh as he hailed us".	•			do.
" Mid-ships with iron keel Struck we her ribs of steel" .		•	•	do.
"So toward the open main				
Bore I the maiden".				do.
"Cloud-like we saw the shore Stretching to leeward".	•			do:

"Time dried the maiden's tears;
She had forgot her fears,
She was a mother". . . . Mary A. Hallock.

"In the vast forest here,
Clad in my warlike gear,
Fell I upon my spear". . . . . do.

[The emblematical border to the last stanza is drawn by MISS HALLOCK; the other borders and the vignettes and illustrated half-title are by L. S. IPSEN.



Introduction.



## Introduction.

THIS Ballad was suggested to me while riding on the seashore at Newport. A year or two previous a skeleton had been dug up at Fall River, clad in broken and corroded armor; and the idea occurred to me of connecting it with the Round Tower at Newport, generally known hitherto as the Old Windmill, though now claimed by the Danes as a work of their early ancestors. Professor Rafn, in the Mémoires de la Société Royale des Antiquaires du Nord, for 1838 – 1839, says:—

"There is no mistaking in this instance the style in which the more ancient stone edifices of the North were constructed,—the style which belongs to the Roman or Ante-Gothic architecture, and which, especially after the time of Charlemagne, diffused itself from Italy over the whole of the West and North of Europe, where it continued to predominate until the close of the twelfth century,—that style which some authors have, from one of its most striking characteristics, called the round arch style, the same which in England is denominated Saxon and sometimes Norman architecture.

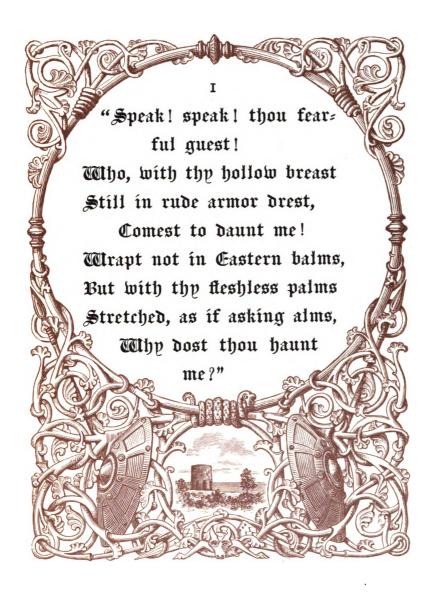
"On the ancient structure in Newport there are no ornaments remaining, which might possibly have served to guide us in assigning the probable date of its erection. That no vestige whatever is found of the pointed arch, nor any approximation to it, is indicative of an earlier rather than of a later period. From such characteristics as remain, however, we can scarcely form any other inference than one, in which I am persuaded that all who are familiar with Old-Northern architecture will concur, that this building was exected at a PE-RIOD DECIDEDLY NOT LATER THAN THE TWELFTH CENTURY. This remark applies, of course, to the original building only, and not to the alterations that it subsequently received; for there are several such alterations in the upper part of the building which cannot be mistaken, and which were most likely occasioned by its being adapted in modern times to various uses; for example, as the substructure of a windmill, and latterly as a hay magazine. To the same times may be referred the windows, the fireplace, and the apertures made above the columns. That this building could not have been erected for a windmill, is what an architect will easily discern."

I will not enter into a discussion of the point. It is sufficiently well established for the purpose of a ballad; though doubtless many a citizen of Newport, who has passed his days within sight of the Round Tower, will be ready to exclaim, with Sancho: "God bless me! did I not warn you to have a care of what you were doing, for that it was nothing but a windmill; and nobody could mistake it, but one who had the like in his head."

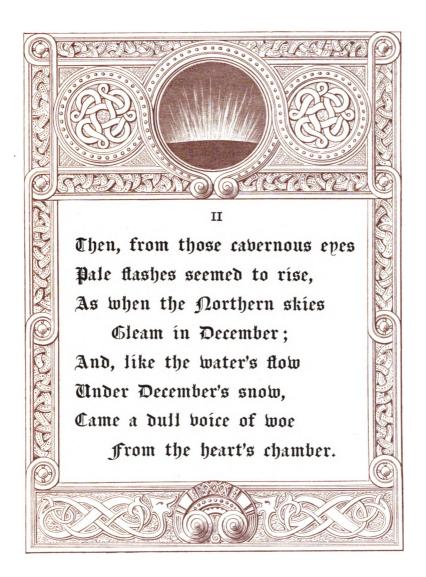




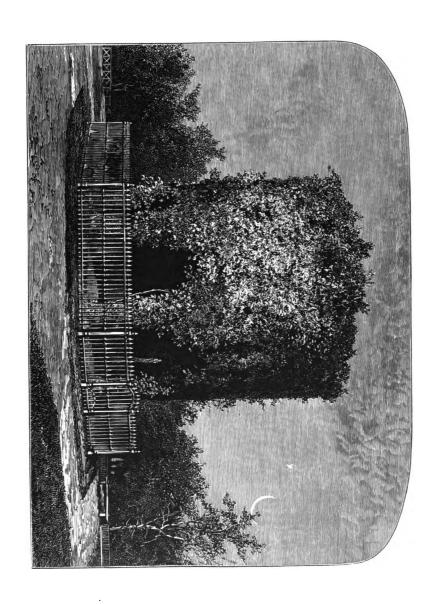






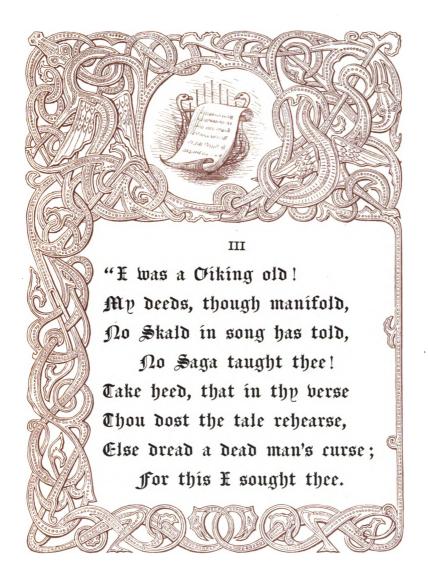








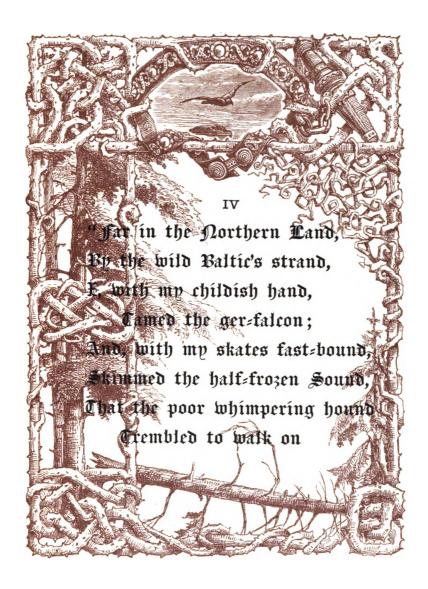
Digitized by Google







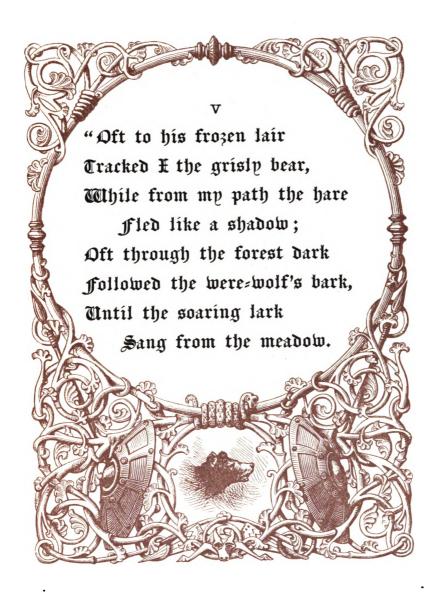








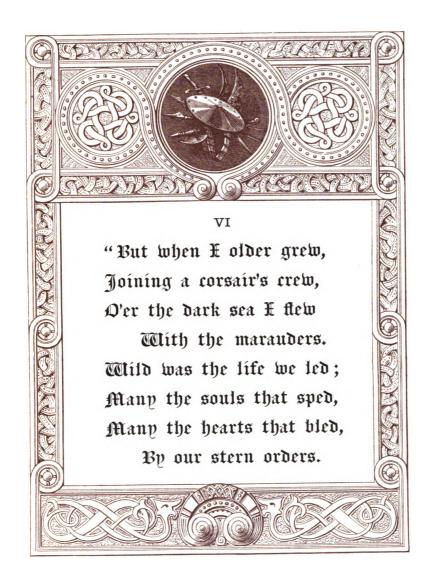








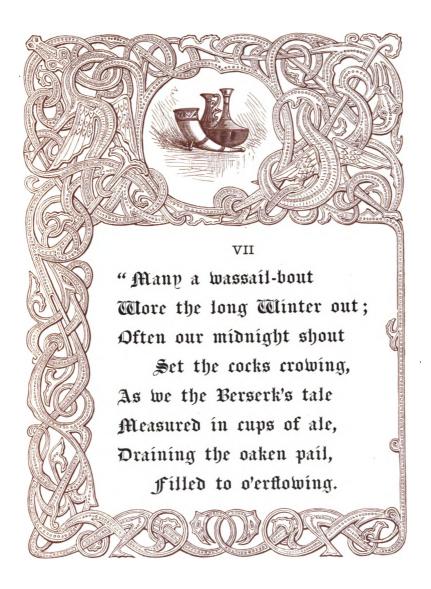




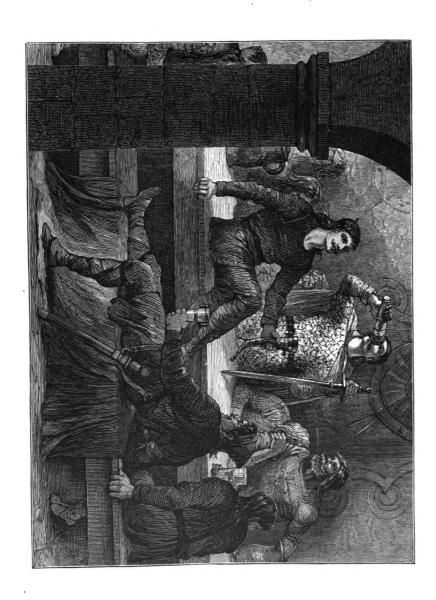




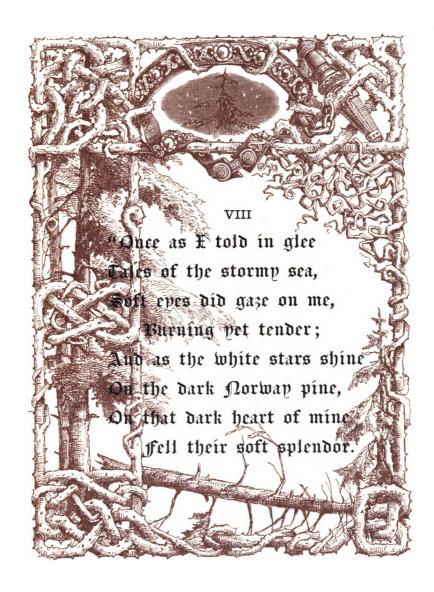




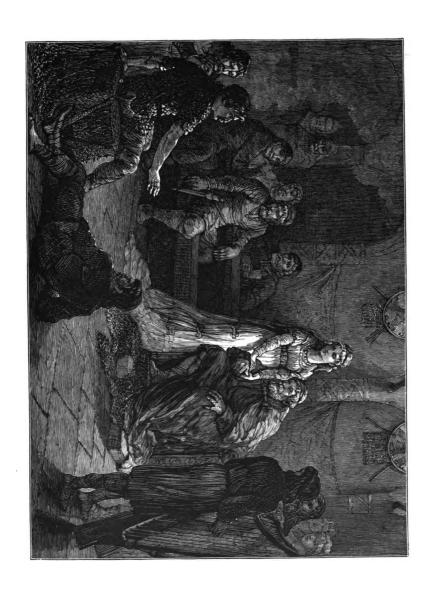




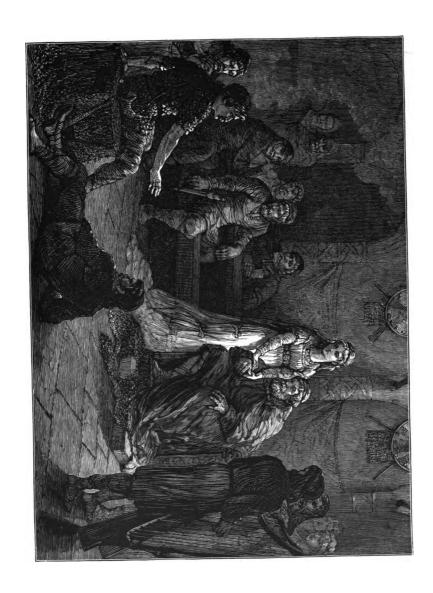




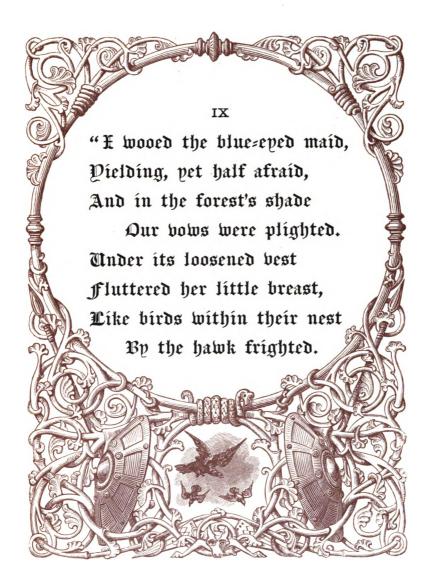








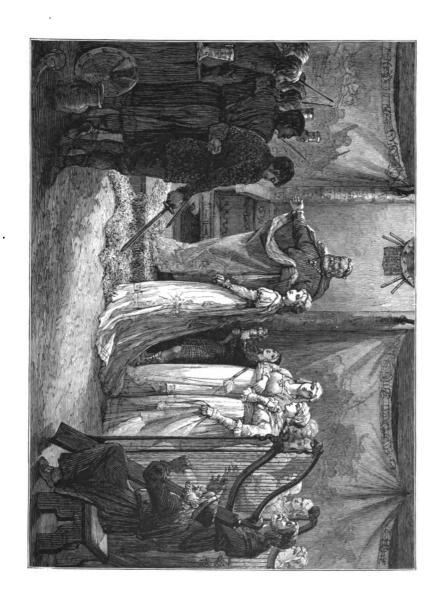




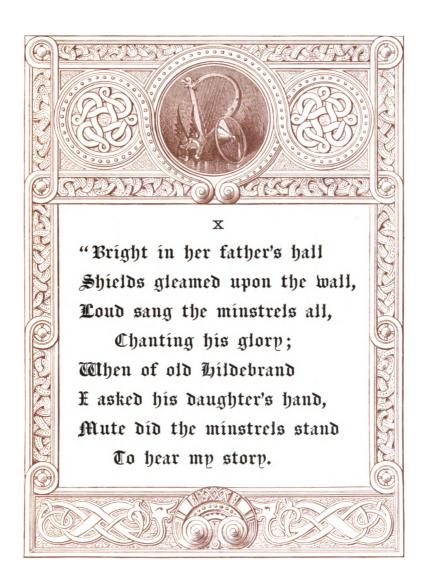




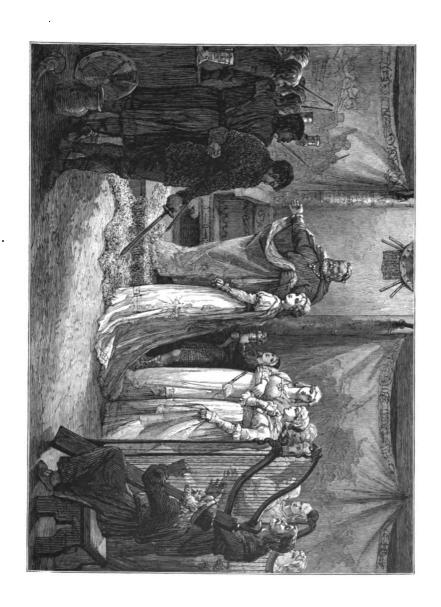




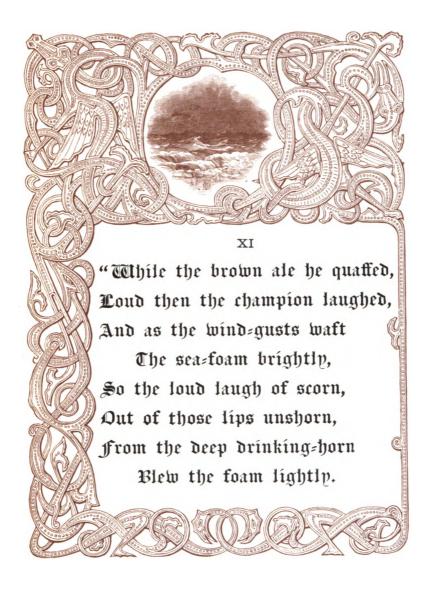








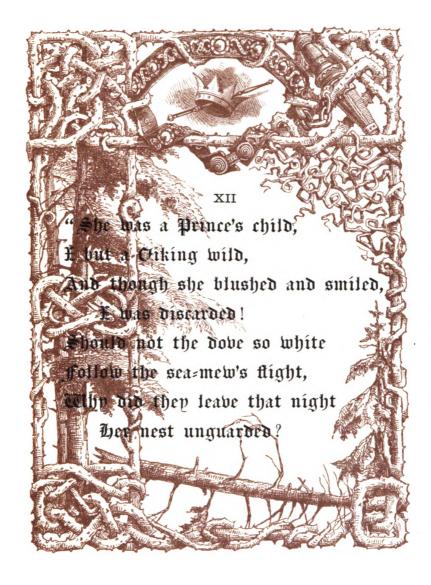








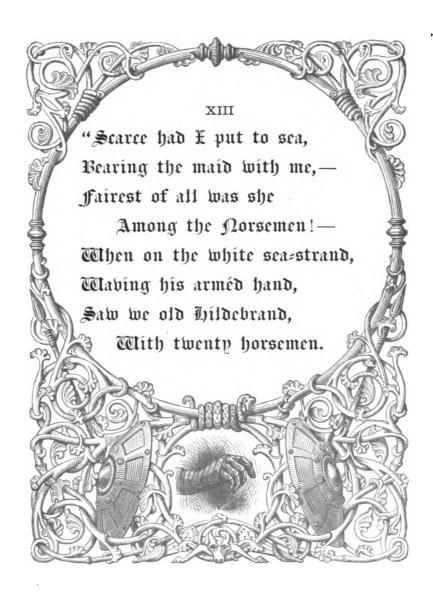








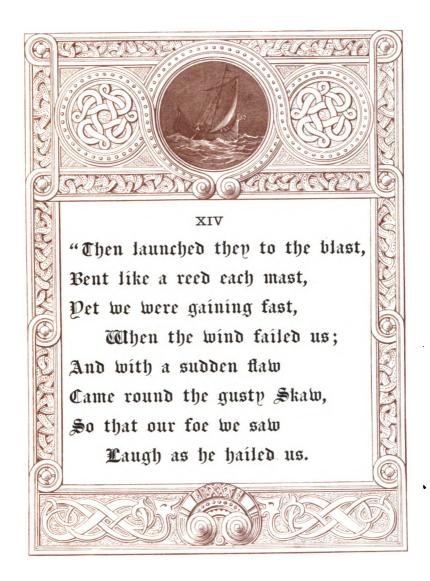








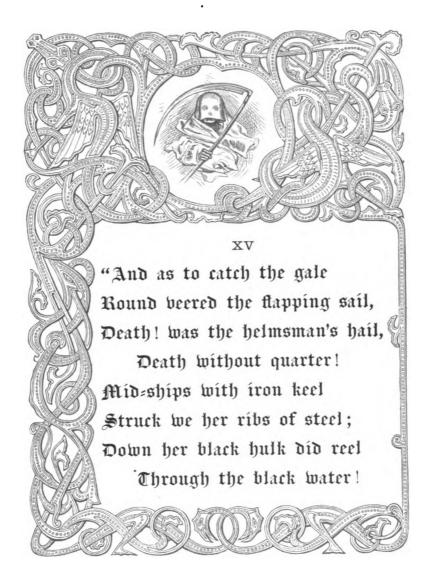






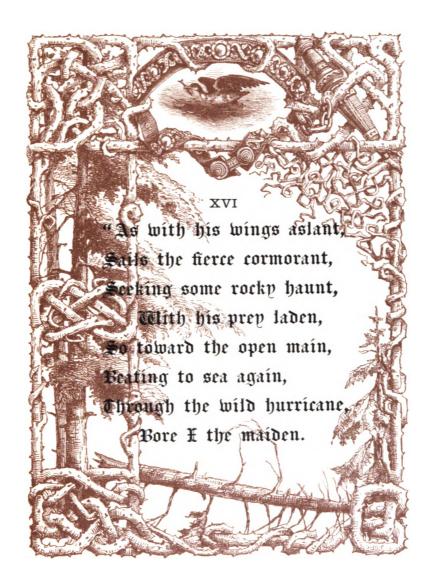


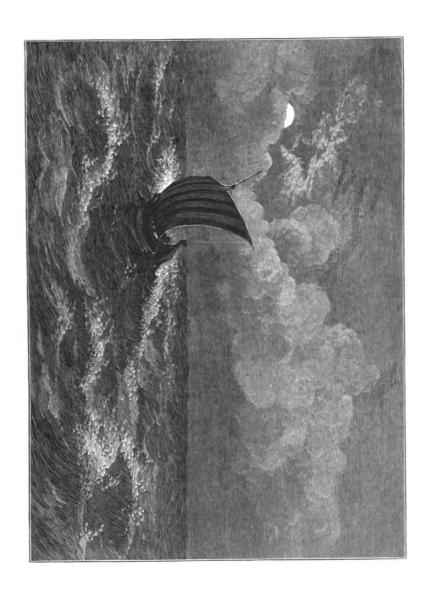




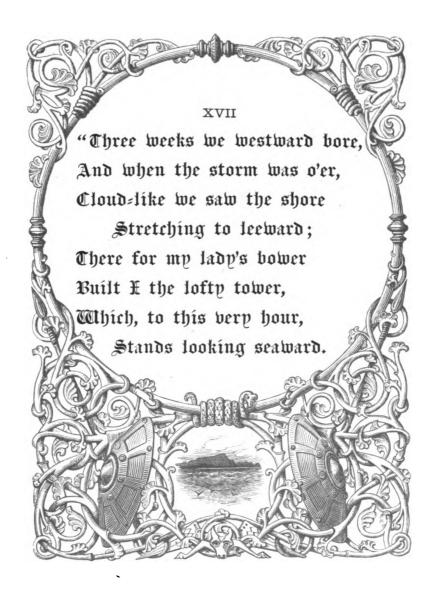








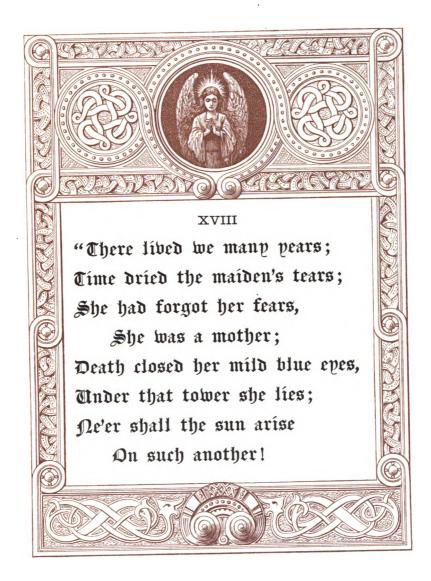


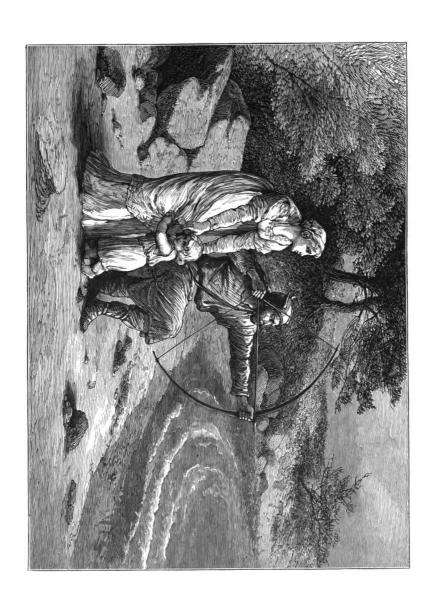




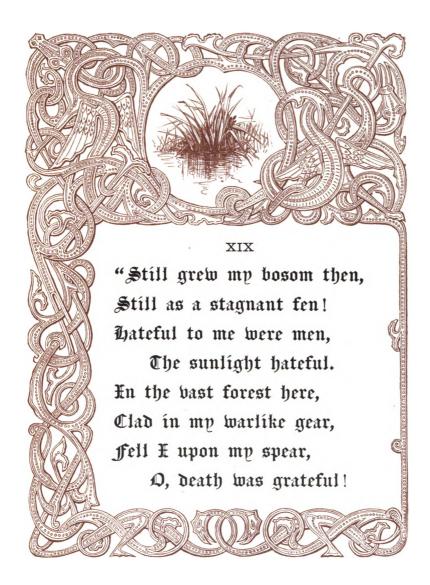


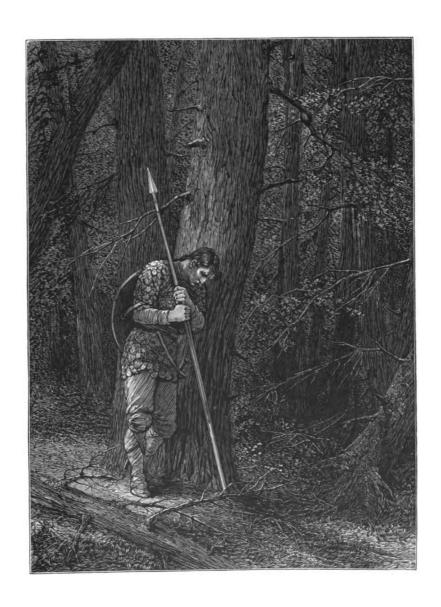


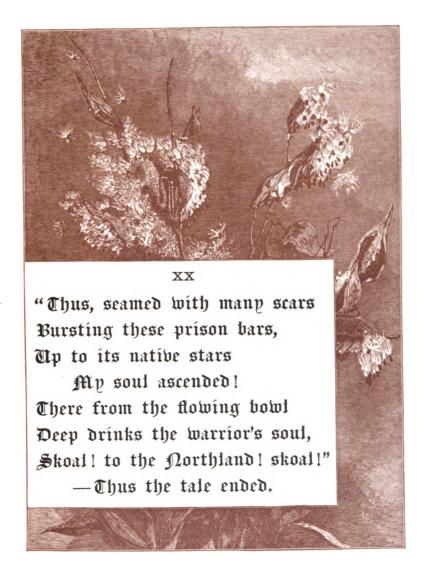




Digitized by Google









Pate.



## Mote

## TO THE LAST STANZA.

## Skoal!

In Scandinavia, this is the customary salutation when drinking a health. I have slightly changed the orthography of the word, in order to preserve the correct pronunciation.









